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EDVARD GRIEG.

By HENRIK SUNDT.

(Concluded from page 209.)

The national element is more prominent in Grieg's creations than in those of any other Norwegian musician. By absorbing it his original talent acquired a style which enables him to express all the shades of a poet's feeling. A great advantage it is that he in so masterly a way understands to interpret his own works. It is not so much technical skill as fine elocution that imparts wonderful life to every tone and to the innumerable shades of his music. But the musical world at large will regret that the physical exertion involved often prevents him from undertaking arduous "tourneés."

It may easily be supposed that his artistic disposition is no mere accident. He is the distinguished representative of his native place. As "Hanseatic town," Bergen carried on business with every country in Europe. The long-standing fish-trade constantly brought an influx of foreigners. Family names and language, as well as customs and ways of thinking, remind one largely of the immigrants. Thus the name of Grieg points distinctly to a Scotch origin. Apparently different qualities, such as lyrical temperament and practical sense, distinguish the population, and its vivacity is almost proverbial. If this be the result of inter-marriages, it is a very good one. It was at Bergen that Ole Bull erected the first national stage. But, as often happens, the richer capital soon began to appropriate the young talent, and Bergen can therefore boast of having produced almost all the gifted actors and actresses living at the present time at Christiania, as, for example, the celebrated actor Johannes Brun, whose humour is unequalled in Scandinavia.

And of humour, as well as of genuine sentiment, there is abundance in Grieg's music—vigorous Norse humour, that even rises to defiance—a specific Norwegian quality. A strong power of will is manifested in these abrupt, even hazardous, rhythms, dances and songs, but not less characteristic is the occurrence of syncopations and strong accents. These peculiarities account, perhaps, for his admiration of Wagner, just as the "Lyriske Smaastykker" (lyric pieces) are an evidence of his appreciation of Schumann.

Among others the Parisians have had the opportunity of hearing his compositions. Presumably they did not hit the Parisian fancy more than did those of Wagner twenty years ago, and in fact comparatively few seem to take a liking

to them at once. In spite of their freshness they are not bright enough, and lack perhaps smooth elegant form. An incident which happened in Paris in 1877 may be noticed. The pianist De Bériot (Malibran's son) and Madame Viardot-Garcia performed the Concerto in A minor in a semi-private society called "La Trompette." This *première* was a great success, but by mistake the composer was indicated on the programme as "Suédois." It did not fail to give offence to a Norwegian painter, who knew Grieg. Hearing the applause bestowed upon a Swede, he at once proceeded to inform the director of the error. The director could not help smiling, and repeated the message to the audience. "Norvégien" and "Suédois" seemed to be all alike to the Parisians; they laughed and applauded once more. As this trait illustrates the actual feeling in Norway, so it also throws a light upon Grieg. He wants to be essentially Norwegian, and perhaps he himself would have acted like his friend the painter.

At present he lives generally at Bergen, busy finishing a villa on the picturesque "Nordaas" lake, an excellent place for meditating on musical motives. On the premises one may see posted up a warning such as "Nobody must come here," above the entrance to the sanctuary where he retires for lonely work.

Great is the difference between this "villa" and his hut at Ullensvang: due remuneration comes late in a poor country even for a great artist. It had been difficult to inspire confidence in his work at Christiania, and he was not altogether satisfied when leaving. Nothing was more conducive to securing him grateful listeners at home than the warm appreciation of his music abroad. Therefore, when he now appears in the capital the largest halls are crowded, flags and wreaths adorn his bust on the platform, and never-ending encores remind him of the dangers of celebrity.

What more is there to tell than that his merits have been officially recognized? In 1872 he was made a Fellow of the Royal Swedish Academy of Music; the Norwegian Storting (Parliament) granted him an annual honorary salary, and Oscar II conferred on him the Knighthood of the St. Olaf's Order.

At the late unveiling of the Bergen "Holberg" Statue, he wrote a superb cantata, and conducted the large chorus himself.

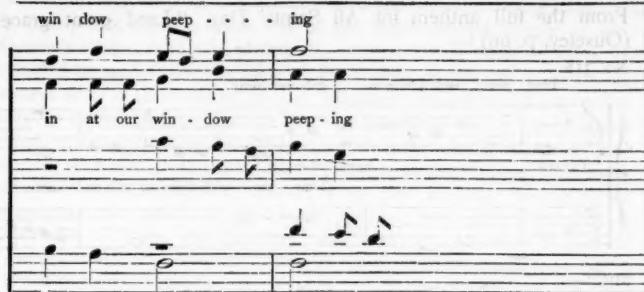
The opening bars of Grieg's Concerto in A minor may finally give an idea of his musical turn of mind; a world of joyful harmony, and yet—in the minor key.

**GLEANINGS FROM ROBERT SCHUMANN'S YOUTH AND EARLY MANHOOD.**

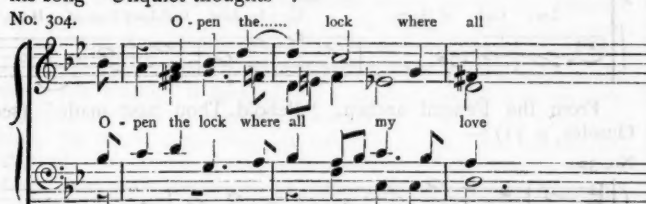
By MRS. OSCAR BERINGER.

(Continued from page 212.)

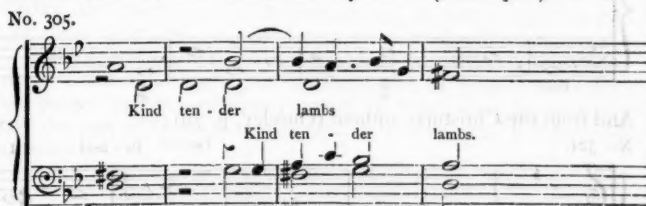
It is difficult, in reading the above lines, to avoid a suspicion that Schumann's interest in the girl, then budding into womanhood, did not threaten to overstep the confines of the warm friendship and affection he openly professed for her. Whatever may have inspired him to write in a tone which may fairly be called misleading, he was evidently entirely unconscious that the germs of a lasting passion had taken deep root in his heart. His fleeting entanglement with



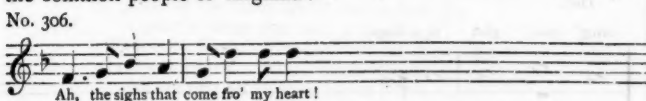
John Dowland, Shakspeare's friend (1562—1626), gives us a couple of passages which shew that if not in prominent use among his phrases it at least came easily enough to his hand. The first is from his song "Unquiet thoughts":—



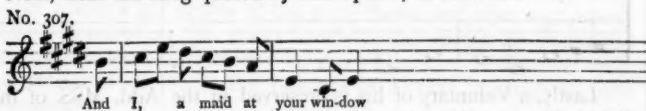
and the second from "Burst forth my tears" (Tenor part):—



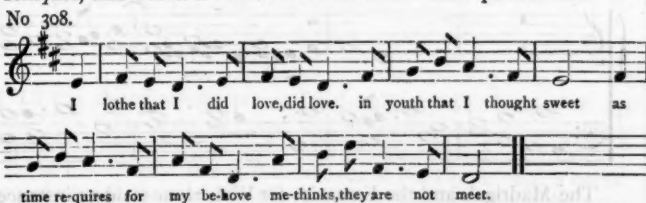
Some instances of the occurrence of the phrase in Old English traditional songs shew us how natural the progression had become, not only among learned polyphonic musicians, but in the mouths of the common people of England:—



Next, from the song quoted by Shakspeare, in *Hamlet*:



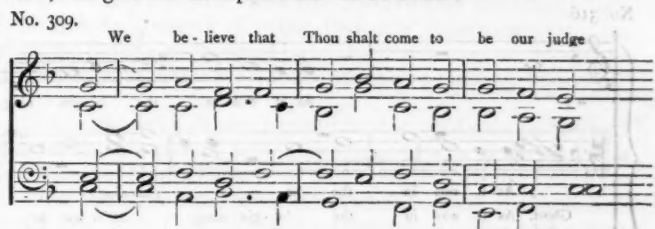
and, lastly, from a song, the words of which are given in *Percy's Reliques*, and which is sometimes known as "Now ponder well":—



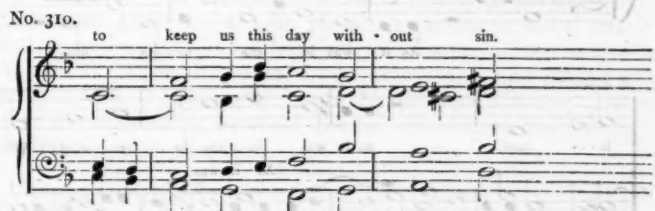
Orlando Gibbons, a name of which an English musician may well be proud, who closes the roll of the polyphonic school of our country—the magnificent tree culminating in its most splendid and stately blossom—fitly ends the first division of our English quotations. He was born in 1584, and died in 1625, so that he and Byrd both left the world very nearly at the same time. Byrd died in the full course of nature, but Gibbons was snatched away too early from the art which he adorned so greatly. And yet, if ever *felix opportunitate mortis* can be said of any one, it can be of him, and the many others who died at this time. In less than ten years after his departure came the Ship-money troubles, and the beginning of those contests which, inevitable as they were, and perhaps necessary for the political

growth of the nation, yet inflicted a damage and discouragement upon English music from which it has not even yet recovered. The destruction of compositions, both manuscript and printed, during the Civil War must almost have equalled that which attended the devastation of the monasteries a century earlier. The cathedral choirs, then the only nurseries and repertories of sacred music, were put down; the books containing the compositions which had gradually accumulated since the change of religion were torn, defiled, or burnt; the peaceful societies where the exquisite works of the Italians and the equally exquisite madrigals of our own writers were sung with so much affection were dispersed, so that the practice of singing and instrumental music came almost to nothing, and so great was the prostration of the art within twenty-five years of Gibbons's death that, according to a petition to the Protector, music was on the point of becoming extinct, unless some college or corporation should be founded in London to preserve it. From the sight of such degradation to the art he loved so well, and such miseries to those who practised it, Gibbons was at least preserved.

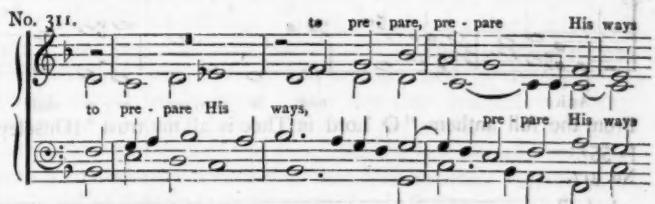
The phrase has left its impress more or less on almost all the works of this great writer. In his Service, the well-known "Gibbons in F," we give two examples from the *Te Deum*:—



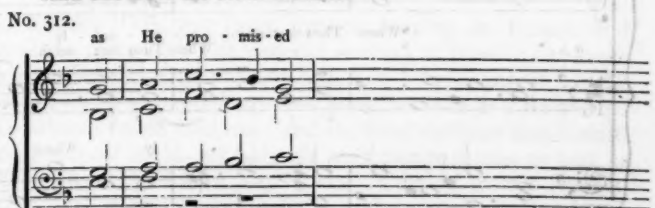
And:—



One from the *Benedictus*—



And one from the *Nunc Dimittis*—



Gibbons's less-known works exhibit the phrase frequently. In his 5-part Verse-service in D minor, published by Ouseley, we have more than one occurrence of it. In the *Te Deum*:—



In the *Jubilate* (Alto voice):—

No. 314. We are His peo - ple

CHORUS. We are His peo - ple, and the sheep

In Batten's version of the end of the same canticle (given by Ouseley in the Appendix, p. 33):—

No. 315. A men.

In the *Magnificat* of the same service:—

No. 316. As it was in the be - gin - ning,

As it was in the be - gin - ning, as it was in the be - gin - ning,

Ghost. As it was in the be - gin - ning, as it was in the be - gin - ning,

As it was in the be - gin - ning,

is . . . now, as it was in the be - gin - ning, is

As it was

As it was

&c.

As it

ning, is now, and ev - er shall

From the full anthem "O Lord in Thee is all my trust" (Ouseley, p. 55):—

No. 317. Where Thou dost reign e - ter - nal - ly

Where Thou dost reign

ly Where

Where Thou dost

e - ter - nal - ly, with

Thou dost

reign e - ter - nal - ly

From the full anthem for All Saints' Day, "Lord grant grace" (Ouseley, p. 99):—

No. 318. That we with Thine an - gels and saints

TREBLE. That we with Thine an - gels and saints

ALTO. That we with Thine an - gels and saints

and:—

No. 319. TREBLE. Ho - ly Lord God, Lord God of Hosts, Ho - ly

ALTO. Lord God of Hosts. Ho - ly Lord God, Lord God of Hosts.

From the Funeral anthem, "Behold Thou hast made" (see Ouseley, p. 71):—

No. 320. Be - fore I go hence and be no more seen.

Org.

And from the Christmas anthem (Ouseley, p. 79):—

No. 321. TREBLE. Be - hold I

ALTO. Be - hold I bring you glad tid - ings

Org. bring you glad ti - dings

Lastly, a Voluntary of his is preserved in the Add. MSS. of the British Museum (No. 31, 403), which begins thus:—

No. 322.

The Madrigals and the Fantasies for Viols alone yield no instances of the phrase.

(To be continued.)

Reviews.

"LOVE LETTERS OF A VIOLINIST."*

The least engaging part of this little book, in our opinion, is its "prose introduction." Here the poet's trumpeter blows so loud and

* "Love Letters of a Violinist, and other Poems," by Eric Mackay. Walter Scott, Newcastle-on-Tyne.

vigorously that there is some risk of the less obtrusive music of Mr. Mackay's strains failing to obtain the attention it is fairly entitled to. It would be quite possible, indeed, for poems to possess a merit far beyond what is to be found in the collection before us—though that is by no means inconsiderable—without satisfying all the expectations raised, with somewhat questionable taste, in the highly adulatory preface, for which, however, the author, perhaps, is not responsible. Easy versification, considerable control over the melodic resources of language, and a power of exalting even mediocre ideas by a certain passionate outflow, are qualities which every unbiassed reader of "Love Letters of a Violinist" will at once readily recognize; nor is it for a moment intended to convey that these constitute the sum total of Mr. Mackay's merits as a poet. Turning our consideration from the general average of excellence—itsself of no mean order—below which the writer never permits himself to descend, to particular characteristics, we from time to time are made aware of an elevation of thought and originality of expression which account for, although they may not be sufficient to justify, the extravagant claims put forward in his behalf. Despite the author's strictures upon one of Swinburne's recent political diatribes, he is evidently imbued with the style of that poet. His manner is marked by a similar, though less masterly, display of verbal and rhythmical resources in which, as some may think, the art of concealing art has not always been successfully achieved. We come across such antithetical adjectives as "bitter sweet," and such specimens of amorous desperation as "tortures that were like a bliss," and "the dear damnation of thy tender smile." In spite, however, of their pervading sensuousness of tone and imagery, the poems are, with perhaps one or two exceptions, free from suggestions likely to offend even the most fastidious taste.

In the opening poem the whole gamut of passion is sounded—with its sorrows, its regrets, its yearnings, and its gradual transitions from despair to hope and victory—while the love-sick violinist's Amati plays the part of consoler and confidant in a way that will be easily surmised:—

"Oh, come to me, thou friend of my desire,
My loved Amati! At a word of thine
I can be brave, and dash away the brine
From off my cheek, and neutralise the fire
That makes me mad, and use thee as a lyre
To curb the anguish of this soul of mine.

"Wood as thou art, my treasure, with the strings
Fair on thy form, as fits thy parentage,
I cannot deem that in a gilded cage
Thy spirit lives. The bird that in thee sings
Is not a mortal. No! Enthrallment flings
Its charms about thee like a poet's rage."

Disjointed extracts, such as our space alone permits, cannot convey to the reader a fair notion of the many fluent and often well-turned verses contained in this poem, in which the passion of love is the leading, all-absorbing motive. To this all the poet's reflections upon the mysteries of life or the beauties of natural phenomena have reference:—

"The rose in bloom, the linnet as it sings,
The fox, the fawn, the cygnet on the mere,
The dragon-fly that glitters like a spear,—
All these, and more, all these ecstatic things
Possess their mates; and some arrive on wings,
And some on webs, to make their meaning clear."

Of the miscellaneous pieces which follow, "The waking of the Lark" is a really beautiful poem, and will survive even the prejudicial influence of the trumpeter. In such shorter effusions as "Zulalie," a poem full of weird power, "Beethoven at the Piano," and a collection of sonnets, the reader is afforded ample insight into the characteristics of a writer who, though he may not have touched the supreme height accorded to him by enthusiastic admirers, has undoubted claims to a respectable rank among contemporary poets, and whose present work, for special reasons, should enlist the attention and sympathies of musicians.

Occasional Notes.

A correspondent writes: "You told a good story some time ago about a singer who was stopped by a cabman on a lonely common until she had satisfied his artistic craving with a song. Allow me to cap that story by a very similar one

which I recently found by chance in Walpole. That sprightly gentleman, on his return from the grand tour, fell in with several Italian singers engaged for the season of 1741. I give his words as they are found in a letter addressed to Sir Horace Mann, and dated 'Calais, and Friday, and here I have been these two days, 1741. I was overtaken by Amorevoli and Monticelli, who are here with me and the Viscontina and Barberina, and Abbate Vanneschi—what a coxcomb! I would have talked to him about the opera, but he preferred politics. They are all frightened out of their senses about going on the sea, and are not a little afraid of the English. They went aboard the *William and Mary* yacht yesterday, which waits here for Lady Cardigan from Spa. The captain clapped the door, and swore in broad English that the Viscontina should not stir till she gave him a song, he did not care whether it was a catch or a moving ballad; but she would not submit. I wonder he did! When she came home and told me, I begged her not to judge of all the English from this specimen; but by the way, she will find many sea-captains that grow on dry land.' You will observe that the Italian lady showed more strength of mind than our countrywoman; for while the latter was defeated by a Jehu, the former overcame one of the toughest and most impudent sea-dogs history knows of."

An instance of almost unprecedented readiness on the part of an artist is reported from Bonn, where, at a performance of the *Messiah*, Herr Hildach, of Dresden, one of the soloists—whether the bass or the tenor is not stated—took at a moment's notice the part of the disabled contralto in addition to his own. The like, as we said, had probably never happened before. Mr. Betjemann, when he was with Mr. Rosa, on one occasion suddenly transformed himself from a fiddler in the orchestra to a singer and fiddler on the stage, and acted, sang, and played a violin solo in the shape of Jarno the gipsy in *Mignon*. But even Mr. Betjemann, we must assume, would draw the line at singing "He was despired."

Ad vocem "Otello" another canard, more full-fledged than even those that had risen before, is transmitted to the *Daily News* by its Naples correspondent, who writes as follows:—"The *Fanfulla* asserts that Verdi has composed Boito's libretto twice, and that *Otello* is the second of these compositions. The first was entitled *Iago*, and is composed in the master's limpid, simple first manner; it is the true realization of the celebrated formula, 'Let us return to the ancient.' According to the correspondent of the *Fanfulla*, the last news he received from a trustworthy source was that Verdi means to have *Iago* produced at the Scala next winter." Is it likely?

Eugene D'Albert is at present touring in Russia, and seems to meet with phenomenal success, if there is any truth in newspapers. One of these calls him "the youngest but the first of living pianists;" another describes him as a Bülow and Rubinstein rolled into one; and the third declares that Rubinstein himself could not play his own compositions as well as the young Englishman plays them. Coming from a Russian critic this is saying not a little, and suggests the question, Why should not D'Albert come to this country and play to us Beethoven and Chopin and Rubinstein as he has to the French, the Germans, and the Russians? Apart from the musical treat to be expected, our public would have the opportunity of showing that it can forgive in a great artist the want of tact and petulance of a boy; or rather that it judges of and admires that artist regardless of his sayings and doings away from the platform. In that manner we might indeed teach a lesson to the Germans, or at least to that noisy and stupid section of the German public which recently made itself conspicuous by hooting first at Saint-Saëns and then at Bülow for "national" reasons.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.—

MONDAY EVENING, March 28, 1887. Programme: Quartet in F major, Op. 59, No. 1 (dedicated to Count Rasoumowski) (Beethoven), for two violins, viola, and violoncello; Capriccio (Kwast), Scherzo (Chopin), and Toccato (Hiller), for pianoforte alone; Chacone in D minor (Bach), for violin alone; Sonata, in G major, Op. 96 (Beethoven), for pianoforte and violin. Executants: MM. Joachim, L. Ries, Straus, Piatti, and Kwast. Vocalists, Miss Lisa Lehmann and Miss Janson. Commence at Eight.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Programmes and Tickets at Chappell and Co.'s, 50, New Bond Street; and at Austin's, Piccadilly.

SATURDAY POPULAR CONCERTS, ST. JAMES'S HALL.—

THIS (Saturday) AFTERNOON, March 26, 1887. Programme: Quintet in D minor, Op. 25 (Villiers Stanford), for pianoforte, two violins, viola, and violoncello; Fantasia in C major, Op. 17 (Schumann), for pianoforte alone; Sonata, "Il Trillo del Diavolo" (Tartini), for violin, with pianoforte accompaniment (by desire); Quartet in A minor, Op. 41, for two violins, viola, and violoncello. Executants: MM. Stanford, Joachim, L. Ries, Straus, Piatti, and Madame Schumann. Vocalist, Miss Kate Flinn. Accompanist, Mr. Shakespeare. Commence at Three.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Programmes and Tickets at Chappell & Co.'s, 50, New Bond Street; and at Austin's, Piccadilly.

EXTRA POPULAR CONCERT, ST. JAMES'S HALL.—

FRIDAY AFTERNOON, April 1, 1887. On which occasion the instrumental portion of the Programme will be selected from the works of BEETHOVEN: Quartet in C sharp minor, Op. 132, for two violins, viola, and violoncello; Sonata in A major, Op. 47 (dedicated to Kreutzer), for pianoforte and violin; Quartet in B flat, Op. 18, No. 6, for two violins, viola, and violoncello. Executants: MM. Joachim, L. Ries, Straus, Piatti, and Madame Schumann. Vocalist, Mr. Edward Lloyd. Accompanist, Mr. C. Hopkins Ould. Commence at Three.—Stalls, 7s. 6d.; balcony, 3s.; admission 1s. Programmes and Tickets at Chappell & Co.'s, 50, New Bond Street; and at Austin's, Piccadilly.

MR. FREDERIC H. COWEN'S SONG RECITAL, at STEINWAY HALL, Lower Seymour Street, on TUESDAY AFTERNOON, March 29, to commence at Three o'clock, on which occasion many entirely new songs and other vocal compositions of his will be performed. Vocalists, Mrs. Hutchinson, Miss Louise Phillips and Miss Mary Davies, Miss Damian, Madame Isabel Fasset, and Marian McKenzie; Mr. Edward Lloyd, and Mr. Frederic King.—Stalls (reserved) 10s. 6d.; area, 2s. 6d.; balcony, 1s., to be obtained of Messrs. Chappell and Co., 50, New Bond Street, and at the Hall.

MISS AGNES ZIMMERMANN'S PIANOFORTE RECITAL, PRINCES' HALL, THURSDAY AFTERNOON, March 31, at 3.30. Beethoven's Sonata in E flat, Op. 31; Schumann's "Faschingsschwank," Bach's Fantasia and Fugue in G minor, and pieces by Handel, Dr. Arne, Couperin, Chopin, Liszt, &c.—Tickets, 7s., 3s., and 1s., of Chappell and Co., 50, New Bond Street, and at Princes' Hall.

MR. MAX PAUER'S SECOND PIANOFORTE RECITAL, at Princes' Hall, Wednesday Afternoon next, March 30, at 3 o'clock. Reserved seats, 7s. 6d.; Balcony, 3s.; Unreserved seats, 1s. Tickets at usual Agents; and at Austin's Office, 23, Piccadilly; N. Vert, 6, Cork Street, Burlington Gardens.

MR. HENRY LESLIE'S CHOIR (Season 1887).—ST. JAMES'S HALL.—The FIRST CONCERT will take place on Wednesday Afternoon next, March 30. Artists: Mademoiselle Antoinette Trebelli, Mr. Santley, Miss Fanny Davies, and Herr Joseph Joachim. At the Pianoforte, Mr. J. G. Calcott; at the Organ, Mr. John C. Ward; Conductor, Mr. Henry Leslie. Tickets.—Reserved seats, 10s. 6d. and 6s.; Balcony, 3s.; Area, 2s.; Admission 1s. At Austin's Ticket Office, St. James's Hall; the usual Agents; and of N. Vert, 6, Cork Street, W.

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Victoria! Queen of a nation
That governs the heart of the world,
Thy Empire of love is the station
Where Liberty's flag is unfurled.
What son would not die to defend thee,
Who rulest our loves and our lives?
The heart of our manhood we send thee
The blessing of mothers and wives.

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JUBILEE YEAR.—ALBUM of TWENTY SONGS, with English, or alternative German, French, or Italian Text. Dedicated by gracious permission to Her Majesty THE QUEEN, and composed by SIR HERBERT OAKELEY, LL.D., Mus. Doc., D.C.L. Published January 1, 1887, by NOVELLO, EWER & Co., 4to demy, 6s.; bound in cloth, 7s. 6d. Also Chorale, "VICTORIA," from the Composer, Edinburgh, 2s. per dozen.

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EVERY DAY, begins at 1.25, finishes at 5.15, doors open at 12.45, ordinary doors at 1.15, and **EVERY EVENING,** begins at 7.25, finishes at 11.15, doors open at 6.45, ordinary doors at 7.15, **THE FORTY THIEVES.**

THE FORTY THIEVES, at DRURY LANE.—In consequence of the "Forty Thieves" being equal to three pantomimes rolled into one it has been found necessary to shorten certain of the less important scenes, notwithstanding their excellence, so that the performance may be over in good time. The effect of this, however, has only been to give full scope to its brightest and funniest features.

THE FORTY THIEVES, at DRURY LANE.—The Daily

Telegraph says: "Mr. Augustus Harris can proudly boast that he has produced the most sumptuous, and certainly the largest, pantomime in the varied history of those entertainments at the national theatre. Things that are tawdry and theatrical are never for one moment in evidence. Brocades of the most delicate tints and most exquisite material; satins, silks, plushes, velvets, all from the finest looms, and embroidered with the patience of a Penelope—all these are massed together with a skill and a lavish bounty which are worthy of all praise."

DRURY LANE.—THE FORTY THIEVES, is pronounced

the finest spectacle ever seen—played by the best and funniest company ever gathered together.—**TWICE DAILY, at DRURY LANE.**

DRURY LANE.—THE FORTY THIEVES.—By the improved

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Evening, at 8.30, the new and original supernatural opera, in two acts, by W. S. Gilbert and Arthur Sullivan, entitled, **RUDDIGORE**; or the Witch's Curse. Messrs. G. Grossmith, R. Barrington, R. Temple, R. Lewis, and D. Lely. Mesdames J. Findlay, Jessie Bond, Lindsay, and R. Brandram. Preceded at 7.40, by **THE CARP.** Doors open at 7.30. Box-office open from nine a.m. till eleven p.m.—Morning performance of "Ruddigore" every Saturday, at 2.30.

GAIETY THEATRE.—Sole Lessee and Manager, George

Edwardes.—Every Evening, at 8, **MONTE CRISTO, JR.**, a burlesque melodrama in three acts, by Richard Henry, produced by Charles Harris. Musical Director, Meyer Lutz. At 7.30, **DIMITY'S DILEMMA**, a new farce by Malcolm C. Salaman. Doors open at 7.15. Next Morning Performance, Saturday, April 16.

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NOTICE TO SUBSCRIBERS.—The Subscription to THE MUSICAL WORLD is now reduced to 17s. 6d. per annum (payable in advance).

All business communications to be addressed to the Manager of THE MUSICAL WORLD.

All communications in reference to the literary part of the paper to be addressed to the Editor, who cannot undertake to return rejected MSS. unless accompanied by a stamped directed envelope.

The Musical World.

LONDON, SATURDAY, MARCH 26, 1887.

ANOTHER PRIZE SONG.

THE letter of Messrs. Ascherberg in *re* Chapman *versus* Tennyson, and our comments thereon, have naturally attracted attention in many quarters, musical and literary. In most cases our contemporaries of the political press take a thoroughly common-sense and business-like view of the affair. If a publisher, they argue, finds that a song sells better with one set of words than with another, why should he not substitute the more for the less popular? Music and art products in general are articles of sale, just as cattle or cotton wool might be, and the question of artistic dignity or of literary conscience does not enter into the matter at all. As far as publishers are concerned this point of view is comprehensible enough, and had indeed been admitted by ourselves. It is, however, equally certain that music and literature differ from other commodities, in so far as they express and give permanent embodiment to the development of the human mind, and in that sense they ought properly not to be made objects of barter at all.

This point of view is taken by a gentleman, himself well-known in the world of music, who, in an interesting letter addressed to us, confesses himself to be one of the few "who believe in the perfectibility of English music and of English song—on the basis of 'perfect music unto noble words.'" This gentleman is, moreover, prepared to back his conviction by the argument appealing most strongly to the human mind, we mean the argument of £ s. d.—in other words, he generously proposes to offer, through the *Musical World*, a prize of ten guineas for the best song set to the best words, both words and music to be written specially for the purpose. The words he desires should not be patriotic or religious, and should more especially have no reference to the Jubilee. As to music, no restrictions whatever will be made, but the declamatory style, as distinguished from the mere strophic repetition of the melody to each stanza, would be preferable. In all these respects we cordially agree with our correspondent, whose generosity, all the more unselfish because he wishes his name to remain a secret, shines, as Shakespeare has it, "like a good deed in a naughty world." Let us hope that his gift will be accepted by musicians in the spirit in which it is offered. The details of the competition regarding the distribution of the prize between the bard and the musician, and other matters, will be published in our next issue.

Correspondence.

MR. GORING THOMAS AND "LE GUIDE MUSICAL."

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—In reference to the paragraph in the *Musical World* of the 19th inst., which I saw for the first time last night on my return to town, I write at once to say that no one can have been more astonished than myself to see my name given as official correspondent,

and sole English correspondent, of the *Guide Musical* of Brussels. I have been neither a recognized nor a paid correspondent of that paper. Before seeing your observations, I had already, on reading the *Guide* of the 6th, written to one of the editors protesting against the use of my name in that capacity. The very few remarks on musical events here that I have ever forwarded to Brussels had been sent in such an informal manner to a friend of mine, that I could not hold myself responsible for the way in which they might appear, amongst other news, in the articles signed E. N. I have, therefore, insisted that, should any remarks of mine be made use of in future in the *Guide Musical*, an event not likely to occur, they may be placed separately and signed by my name in full, thus preventing such unfortunate misinterpretations as those which form the subject of your remarks. What I most regret in the matter is that the article in question refers to a fellow artist with whom I have always been on the best of terms, whose talent I sincerely admire, and whose reputation I should be the last to "disparage." I beg you will give publicity to this letter.—Believe me, yours faithfully,

35, Eccleston Square,
March 23.

A. GORING THOMAS.

Concerts.

ROYAL COLLEGE OF MUSIC.

The Royal College of Music last week gave a chamber concert (the first held in the concert hall at Alexandra House), which, apart from its educational purpose, was thoroughly enjoyable *per se* from the character of the music and its performance, both being far superior to what is only too frequently dished up at regular artists' concerts. Miss Philpot gave a very neat and correct rendering of a Fugue by J. S. Bach, on the organ, and the youthful Miss Elieson played on the violin a charmingly melodious "Romance" by Kiel (which may by the way be recommended to violinists in search of effective novelties), with a fulness of tone, breadth of phrasing, and correctness of intonation even in some very trying runs and octave passages, which would have done credit to advanced performers of the sterner sex. Considerable praise is also due to Mr. Squire (more properly Master Squire, he being of the enviable age of only fifteen) for an excellent performance of Boccherini's difficult violoncello Sonata *à la militaire*, rendered still more difficult by his teacher, Mr. Howell's, adaptation. Tone, manipulation both with the bow and on the finger-board, intonation in all positions as well as in double stops were so good that this youth may, with continued hard work, aspire to becoming an accomplished artist before he is out of his teens. The *pièce de résistance* was Brahms's magnificent Pianoforte Quartet in A, Op. 26, rendered by Miss Kellett and Messrs. Sutcliffe, Kreuz, and Squire. The mere playing of this noble composition requires a combination of musicianly qualities of no mean order, but the performers not only played but felt the music, and gave a reading which would have afforded sincere gratification even to Dr. Joachim, Brahms's great champion, as a sample of what four youthful English art students can do. This refers more particularly to the strings, while the pianoforte part, although played with absolute distinctness and precision, would have gained still further by some additional light and shade, especially in the earlier portion of the work. The performance of Schumann's beautiful String Quartet in A minor, by Messrs. Sutcliffe, S. Blagrove, Kreuz, and Squire, was less satisfactory. Started somewhat roughly it lacked delicacy and refinement, the first movement in particular, with its frequently recurring principal subject, requiring stronger contrasts of tone-colour to avoid monotony. The vocal section of the programme was of far greater promise than at the preceding concert. Miss Squire more especially displayed in the delivery of Mozart's "Per pietà," from *Così fan tutte*, a remarkably extensive contralto voice, sympathetic, full, and of great brilliancy in the higher notes. Almost the same, although not to the same degree in respect of the vocal qualification may be said of Miss Emily Davies, who contributed the lovely "Deh Vieni," from Mozart's *Figaro*. On the other hand in the duet, "The Swallows," from Ambroise Thomas's *Mignon*, the result was not commensurate with the vocalist's obviously earnest intentions. The next (orchestral) concert is announced for the 31st inst.

POPULAR CONCERTS.

At last Saturday's Popular Concert Herr Ludwig Straus occupied with considerable credit to himself the seat vacated on this occasion by Herr Joachim, in the "lead" of Schubert's Quartet in A minor, and Haydn's in D minor. Madame Schumann played Beethoven's Sonata in C sharp minor, Op. 27 ("The Moonlight"), and was joined by Signor Piatti in the performance of her husband's beautiful "Stücke im Volkston," for pianoforte and violoncello. Miss Thudichum was the vocalist.

The concert on Monday last was conspicuous for quantity as well as excellence of quality in its instrumental portion, three large concerted works being given, namely, Beethoven's "Rasoumowski" Quartet in E minor, Op. 59, No. 2, Haydn's Quartet in G, Op. 17, No. 5, and Schumann's Pianoforte Quartet in E flat, Op. 47. The two first named were led in his best style by Herr Joachim, associated with MM. Ries, Hollander, and Piatti. Special mention should be made of the exquisite "singing" of the recitative introduced by Haydn with great effect into the Adagio, which may be looked upon as the prototype of instances of the same kind to be found in Beethoven's Sonatas, Mendelssohn's Quartet in A minor, and other works. To say that the pianoforte part in the Schumann Quartet was taken by Madame Schumann suffices to indicate that its performance could not have been surpassed by any other executant, and MM. Joachim, Hollander, and Piatti were evidently bent upon rendering their important share in the performance eminently worthy of the occasion. Madame Schumann further delighted the audience by a rendering—which can best be summed up in the word perfect—of a "Suite de Pièces" by Scarlatti, in which, apart from the wonderful tone-colour and accentuation, the extraordinary crispness and distinctness in the execution of the numerous and intricate "fioriture" were a notable feature. The piquantly modern flavour of Scarlatti's music, as compared to that of contemporary pianoforte writers, must strike musicians on every occasion it is brought forward, and considering the almost inexhaustible stock on hand, it seems strange that these occasions are not more frequent. The irrepressible greed for an encore was kindly responded to by Madame Schumann with a performance of the "Novellette," from Robert Schumann's beautiful and unaccountably neglected "Bunte Blätter," Op. 99. Mr. J. Robertson sang in a sentimental style an air from Handel's *Semele*, and a song, "To Mary," by Miss Maude V. White, which was somewhat out of place in its surroundings.

WIDOR'S NEW SYMPHONY.

Saturday's concert at the Crystal Palace was marked by a musical event of some importance, and the concert-room presented a crowded and animated appearance, although it may be surmised that out of every ten persons present perhaps one was attracted by the aforesaid event, while the other nine had come to hear Herr Joachim play Max Bruch's concerto in G minor, a fine work, very finely rendered, especially as far as the *cantabile* passages of the slow movement were concerned. To say more than this of a composition and a performance so well-known to amateurs would be a waste of space. It is necessary, on the other hand, to speak in some detail of the first performance of M. Widor's Symphony in A, a work of special interest to those who are watching the current of contemporary art, both on account of its intrinsic merit and of the country whence it comes to us. That country, France, has not been hitherto very prolific in the symphonic branch of music. The national bias of the public, and of musicians in consequence, does not seem to tend that way. The French, speaking broadly, love the opera, just as we do the oratorio, and a composer who cultivates different forms appeals to a minority. Such appeals have, of course, been frequently made in France, especially since the influence of the great symphonic writers of Germany has spread to that country. It is, therefore, not a matter for surprise that the most prominent French composer of symphonic music, Hector Berlioz, was during his lifetime appreciated more in Germany, and even in Russia, than at home, and the rise of his posthumous fame was largely due to the impetus given to national feeling in France by the troubles of the great war. It would, of course, be absurd to say that because Berlioz loved Gluck and Beet-

hoven and Weber above all other masters, his music therefore is German and not French music, and the same remark applies with equal force to M. Saint-Saëns, the most prominent symphonic composer of modern France, and to M. Widor, whose Symphony in A has given rise to these remarks. As an organist and as a creative musician M. Widor enjoys a well-established reputation in his own country, but as yet he is essentially a composer for composers, and his work to the general remains *caviare*. The ballet, *La Korrigane*, full of the most lovely airs, partly of Breton origin, was a success at the Grand Opera seven years ago, but his *Maitre Ambros*, to words by Coppée and Auguste Dorchain, produced at the Opera Comique last May, did not keep the stage for many nights. For any one knowing Widor's songs—some as beautiful and as melancholy as Schumann's—or listening to his symphony on Saturday this lack of immediate popularity requires no further explanation. Widor's is one of those deep, strongly individual natures that must be approached with sympathy and studied with some care before a view of their inner workings can be obtained. And how can care or much sympathy be expected from the ordinary frequenter of concerts, who is in search of amusement without excessive mental strain? Even the audience of the Crystal Palace, accustomed as it is to serious music, seemed to be puzzled rather than delighted by Widor's symphony, which was received in a somewhat languid and undecided manner. The first movement of that symphony shows perhaps more of the German influence above referred to than any of the others. It starts at once with a rhythmical theme of great force, given out by the *tutti* with full power, and forming, as it were, the keynote to the entire work. The first movement is completely under its sway; all the instruments have to take their share in it, not only the violins, but also the horns and the ponderous bassoons, the two latter somewhat *contre cœur*. Fortunately there is a more melodious second subject by way of contrast, but the general character of the opening *allegro* is decidedly "storm and stress." Very different but equally sombre is the *adagio*, in which polyphony reigns supreme, somewhat at the cost of melodious charm, for the principal themes are so closely interwoven with each other that it requires an effort of the mind to follow their current through its manifold entanglements. Even in the third movement the composer does not throw off the serious mood in which the earlier portions were evidently conceived, for instead of the customary *scherzo* he gives us an *andante con moto* of a profoundly passionate character, and very beautiful withal, leading to a magnificent climax, where the opening theme and its alternative are heard in combination. With the dignified, sustained character of all this the final *allegro* is in violent contrast. It is loud in its instrumentation and not very refined in its principal themes, and, indeed, shows a considerable falling off compared with the three earlier movements in an intellectual sense, although it makes more noise than all of them taken together. From a psychological point of view the phenomenon can be explained easily enough. Refined and ideal natures like Widor's, when once, by an effort, they take to realism are apt to do more daring things even than those who never rise above the level of actual things. At the same time it must be owned that the structure of the present symphony is considerably impaired by this outburst, neither beautiful in itself nor in harmony with what has gone before. A finer performance could not have been imagined than that carefully prepared and energetically conducted by Mr. Manns, who thus once more proved his catholicity of taste and his desire to encourage merit wherever it is to be found. Mr. Henry Gadsby's orchestral scene "The Forest of Arden," a graceful and charming piece of music, produced at a Philharmonic concert last year, formed part of the same programme. Miss Adelaide Mullen was the vocalist. —*The Times*.

ROYAL ACADEMY OF MUSIC.

The most important novelty introduced at the Royal Academy's Student's Chamber Concert was a Pianoforte Trio in B flat by Miss Amy Horrocks, which shows much graceful writing and an excellent treatment of the instruments concerned. The Andante especially is based on a pathetic melody, chiefly divided in duet fashion between the two stringed instruments. The first movement likewise opens with a most graceful subject, but falls off in the working out of the second part. A light and pleasing Scherzo is followed by a less satisfactory

earthquake which desolated a large portion of the beautiful, ever-smiling Riviera. The dreadful event took place in the very last hours of the Finale, bringing the Trio, which mainly suffers from a want of contrasts to a rather abrupt conclusion. The work was excellently played by the clever composer as the pianist, Miss Winifred Robinson, and Mr. Gill. Another distinctly successful effort was Mr. Percy Ould's performance of Bach's Chaconne, for violin solo, playing with intelligent expression, and a technique which notably exhibited some fine *staccato arpeggi* and left, except in some of the most trying four-stringed chords, little to be desired. Mr. Percy Ould's tone is rather thin, but every performer has not a genuine "Strad" or Amati at his command. Miss Cecilia Gates and Miss Edith Young realized the composer's meaning by imparting due light and shade to their performance of Schubert's Rondeau Brillant in B minor, for violin and pianoforte, and the Finale of Schumann's "Faschingsschwank," Op. 26, was neatly rendered by Mr. Gostelow. A more vigorous accentuation is, however, required for its proper effect. Why not select a short complete piece than part of a symmetrical whole? Miss Harrop proved herself likewise very proficient on the organ in her rendering of Mendelssohn's Sonata, Op. 65, No. 1, and Miss Amelia Corper played Sterndale Bennett's Suite, Op. 24, No. 6, with a good touch and requisite accuracy. On the other hand, Beethoven's Sonata in E, Op. 109, was rushed through by another pianist as if it were an exercise by Czerny. Such works had better be reserved for performance by artists of ripened musical intellect. In regard to the vocal section, Miss Dora Barnard may be commended for an appropriately pathetic delivery of Haydn's "Spirit Song," with a genuine contralto voice. Two well contrasted and attractive two-part songs, "Cleansing Fires," and "Violets," sung with excellent variety of expression, intonation, and enunciation by a portion of the female choir, produced a charming effect, and a fresh and graceful but difficult four-part song, "The Skylark," composed by Mr. Barnby, the conductor, terminated the concert.

ROYAL ALBERT HALL.

An interesting revival took place at the Albert Hall on Saturday of last week, when Rossini's *Solemn Mass*, not heard for many years before, was given by Mr. Barnby's Choir. Nothing would be easier than to look down upon this work from the sublime heights of criticism. Rossini was essentially an operatic composer, and his sacred music is cast in the mould of the opera; moreover, his occasional attempts at learning in the shape of counterpoint are puerile, and compared with the massive structure of Handel's or Bach's pieces, the structure of his choruses is flimsy indeed. But there are many habitations in the house of art, and in one of these, sacred to melody pure and simple, the Swan of Pesaro is enshrined. To speak without metaphor, Rossini's Mass, although scarcely satisfying the higher demands of the musician, will always be popular with the multitude, and such it proved to be on Saturday with the large audience assembled, which listened with attention from beginning to end, and having listened went away with a pleasant impression on its mind. The performance was all that could be desired. To Mr. Barnby's Choir, Rossini's simple strains were child's play, and the solo quartet was most ably presented by Miss Anna Williams, who has seldom been in better voice, Madame Patey, Mr. Lloyd, and Mr. Santley.

PIANOFORTE RECITALS.

While the walls of Princes' Hall had scarcely ceased to resound with Mr. Pauer's finished performance, another pianoforte recital was given by Mr. T. A. Matthay. Delicacy is this pianist's chief excellence; indeed his "*jeu perlé*" is distinguished for evenness and brilliancy of execution, and the elasticity of his wrists is remarkable, but his almost unceasing *sotto voce* whisper, unrelieved by needful accentuation, which is not unlike a dreamy improvisation or the accompaniment to a song, necessarily leads to monotony and weariness. The least satisfactory performance of a programme which included difficult pieces by Brahms, Liszt, and Rubinstein was that of the Chopin section; the best that of Nicodé's vivacious and effective Tarantelle, Op. 13, and of the concert-giver's own "Three Vagaries," dedicated to Liszt, these being obviously written with a view to the performer's own idiosyncrasy, and containing graceful writing. Miss Kate McKrill lacks those natural vocal gifts which are indispensable above all in connection with Verdi's music. On the other hand,

Mdlle. Agnes Janson charmed the audience by her characteristic rendering of some Swedish songs, by which she has indeed established a reputation for herself. The hall was well-filled by an apathetic audience. Amongst other concerts of this class was one given by Mr. Anton Hartvigson, a pianist less well-known than his brother Fritz Hartvigson, but himself a painstaking and conscientious musician. Herr Schönberger announced a recital yesterday afternoon, too late for notice this week.

ROYAL ITALIAN OPERA.

Since our last notice of Mr. Mapleson's Italian Opera at Covent Garden, performances of several old-established, not to say hackneyed, favourites have been given—*La Favorita*, *Martha*, *Il Traviatore*, *Lucia di Lammermoor*, and *Carmen*. In every one of them was the element of novelty supplied in the shape of a new *prima donna*. Of these American ladies none has as yet improved upon the success of Mdlle. Nordica, whose impersonations of Violetta and Gilda, and whose voice and method have been already commented on in these columns. The *débutante* of last Thursday week, Mdlle. Hastreiter, has some good qualities, and would fairly represent the type of dramatic *prima donna* if her voice were of the quality or compass which lends itself to the proper delivery of the soprano music which usually falls to the share of the heroine of Italian Opera. The part of Leonora, in *La Favorita*, revealed the lady's shortcomings in a vivid light, her voice seeming strained and uncertain of intonation. Mdlle. Hastreiter's dramatic instinct, however, told in her favour, and it was probably this good point which won her hearty applause. On Saturday a good performance of *Martha* was given, in which Mdlle. Engle, a young American soprano, with a light and flexible voice, appeared for the first time. It is doubtful whether the good impression created by her as Martha, which makes such slight demands on vocal and dramatic powers, will be supported by further efforts of this singer, her voice as yet lacking strength and vigour. The Nancy was Mdlle. Adelina Borghi, the tone and quality of whose voice was very pleasing, but would have been heard to greater advantage in a less lively and trifling part. The opera of Monday night was *Il Trovatore*, and the new singer brought forward as Leonora in no wise rivalled even the moderate successes of the previous *débutantes*. Mr. Mapleson's tenors and basses cannot compete in numbers with his army of sopranos, but their good quality more than compensates the public for numerical deficiency. M. Lhéris's *début* as Rigoletto has been followed by his appearance as Alfonso in *La Favorita*, in which character his exuberance of gesture, suitable enough in the Jester of Verdi's opera, detracted from the merit of his performance. His voice was originally a tenor of the peculiar French quality which, when once the high notes are no longer *en évidence*, cannot be told from a baritone, and as a baritone M. Lhéris has chosen to continue his career. There is much to be admired in his phrasing and enunciation, but the good effect of his delivery is somewhat marred by excessive *vibrato*. The only tenor of the company, Signor Ravelli, is also a singer of experience in Italian opera. His share of the work has been a very heavy one, and it must be said that he has borne the heat and burden of the week with honour, taking the arduous tenor part in five of the operas presented within eight days. Signor del Puente does excellent work in the parts assigned to him. On Tuesday night Mdlle. Fohstron came forward as Lucia, and on Thursday a Carmen, whom we have known and appreciated before, Mdlle. Minnie Hauk, returned to our stage after a three years' absence, to receive a warm welcome from the audience. Further details must be left for our next week's issue.

MUSIC IN ITALY.

MILAN, March 12.

The subject of gossip here, ever since that memorable February 5, has been, as a matter of course, *Otello*, its further performances, its critics and their criticisms, its still increasing success—as if all the artistic world were imbued with this wonderful event. Some short interruptions came, however, to divert for a moment the current of talk;—the massacre of our gallant soldiers at the Dagoli Pass, the arrival in Naples of the few survivors, and the terrible

of Carnival; there was no time for thought; the trembling, rolling, cracking phenomena attacked, as if in furious rage, cottages, palaces, and all sorts of buildings—the very theatres, and churches, where people had gathered, as well as the gorgeous drawing-rooms, where the last *ballo di carnevale* was at its height. You have already read of the tragedies which resulted from the earthquakes, and of the heartfelt, intense pity which was aroused all over Italy for our Ligurian brethren, the immediate consequence being a most noble competition and generous rivalry in rendering assistance amongst towns, villages, and all small and large communities which had experienced the earthquake, but, happily, with very little or no damage at all. Milan felt the shock, both geologically and morally; more or less, every house of this city made a sudden acquaintance with the unwelcome visitor, but Milanese know that the geological position of the town and the nature of its soil are such that the passing earthquake gives a sort of rocking sensation and nothing else. Well, our citizens set out on Sunday last for a *Passeggiata di beneficenza*, with waggons and cavalades, and distinguished volunteers provided with big purses to gather in pence and shillings from bystanders. There were, besides, carts for the purpose of collecting from the windows and balconies of each house along the streets, to the accompaniment of musical bands to cheer up the people on the way. The final result of this charitable pilgrimage was a shower into the waggons of all kinds of woollen, linen and other clothing and bedding, in addition to silver and gold pieces and bank-notes. Total amount, on behalf of our poor brethren of the Riviera: more than 40,000 francs and 300 cubic metres of clothes, etc., for the greater part quite new material. Are not the Milanese very good folks? This done, *Otello* reasserted itself with renewed force in the public mind. Hundreds of people who had fled from the places damaged by the earthquake rushed into Milan, thronging hotels large and small. And what better to do here but to secure a place at La Scala and hear *Otello*? So did these alarmed fugitives, making the best of it, and enjoying the performance all through. The repetitions of Verdi's new work have had two or three interruptions caused by the singers' severe colds, which in their turn caused the people to be disappointed, and the unlucky *impresari* to experience a fresh loss of money.

I have been prevented through serious indisposition from writing to you before about the difficulties into which the *impresa* of La Scala had suddenly been plunged, and I regret the enforced delay, as I could have explained the matter quite accurately. Now that the crisis has passed, everything has resumed its wonted course. There has been no bankruptcy of the Brothers Corti, but only a temporary embarrassment for some 40,000 francs, claimed by the tenor, Signor Ravelli. The decision of the French tribunal against Messrs. Corti for damages for breach of contract with Signor Ravelli during his Paris engagement, was ratified in the Italian Courts of Justice. When this big bill of a verdict fell on the heads of Signori Corti, the rumour of a "bankruptcy" arose, and for some two days everybody thought the affairs of La Scala were in serious danger. But the tempest soon passed away, for a compromise was effected between Signori Corti and Ravelli's lawyer; the tenor was contented with the offer of 30,000 francs, and the two *impresari* continue the management of the theatre undisturbed, receiving testimonials of encouragement and praise from private and public sources.

Otello continues, then, to be the great attraction, and Tamagno, through means of it. The improvement in this artist is really wonderful, both his singing and acting exhibiting with each performance new features. People who have heard and seen him these last few nights judge that it would be very hard to find another *Otello* to rival Tamagno in the difficult and toilsome rôle. Ere long the whole troupe, a great part of the orchestra, with Faccio, chorus and all, will set off for Rome to play the work at the Apollo Theatre; Tamagno will go subsequently (in May) to Venice to enter on a brilliant engagement there.

To-morrow we shall hear at La Scala the *répise* of Donizetti's *Lucrezia Borgia*, and see the first performance of the new ballet, *Narenta*, by Manzotti, music by the celebrated and popular *maestro* Paolo Giorza. I shall hear, see, and relate accordingly.

Gossip about Boito's *Nerone* has cropped up, and again it seems it will not be long before that work sees the light of the stage. People speak of it as of a true marvel, nothing else than a *chef d'œuvre*, quite worthy of that really learned as well as talented and original musician and poet. I hear even that four or five numbers of the

work, played at private *soirées*, thrilled the listeners with wonder and delight. Well, we shall see as to that in proper time, for I am not at all desirous of swallowing any *réclame*, however genuine.

We had on Sunday last a piano recital by Signor Romaniello, a pupil of Coop firstly, and then of Cesi. He is a young Neapolitan, most intelligent and clever at his instrument. He played on it admirably, and in some instances wonderfully, so as to rouse the frantic enthusiasm of the audience at the Conservatorio.

G. A. MANZONI.

The Theatres.

DRURY LANE	... "The Forty Thieves" 7.25
To be closed after the 30th inst. for nine days.	
ADELPHI	... "Family Jars" 7.15
	... "The Harbour Lights" 8
LYCEUM	... "Faust" 8
ST. JAMES'S	... "Lady Clancarty" 8
PRINCESS'S	... "The Clockmaker's Hat" 7.45
	... "The Noble Vagabond" 8.15
GAIETY	... "Dimity's Dilemma" 7.30
	... "Monte Cristo" 8
OLYMPIC	... "The Two Blinds" 7.45
	... "In Chancery" 8.15
	... "My Cousin" 10.15
STRAND	... "By Special Request" 7.20
	... "Jack in The Box" 8
GLOBE	... "After Many Days" 8
	... "The Snowball" 8.45
	To conclude with "Crazed."
VAUDEVILLE	... "Nearly Severed" 7.45
	... "Sophia" 8.30
OPERA COMIQUE	... "A Merry Meeting" 7.45
	... "The School for Scandal" 8.15
COURT	... "The Nettle" 8
	... "Dandy Dick" 8.30
COMEDY, from Monday,	... "The Open Gate" 8
	... "The Mormon" 9
CRITERION	... "Who Killed Cock Robin?" 8
	... "David Garrick" 9
TOOLE'S	... "Hester's Mystery" 7.30
	... "The Butler" 8.30
SAVOY	... "The Carp" 7.40
	... "Ruddigore" 8.30
AVENUE	... "Robinson Crusoe" 7.45
PRINCE OF WALES'S	... "A Happy Day" 7.45
	... "Dorothy" 8.30
HAYMARKET, from Tuesday,	... "Man and Wife" 8.15

That a first attempt at dramatic authorship should be a burlesque of the work of Mr. Gilbert and Sir Arthur Sullivan is more than courageous; it is an act of daring. Mr. H. G. F. Taylor, the author of "Ruddy George, or Robin Redbreast," succeeded better, however, than might have been expected, and when the curtain fell there were but few dissentients in the general call for his appearance. Though "Ruddigore" is evidently taken as the groundwork of the burlesque, there were reminiscences of several of the Savoy triumvirates' productions, and, as might have been expected, pains were taken to hit off not only the peculiar style of the author and composer, but also the mannerisms of the various actors who have so long been identified with their works. Especially good was Mr. E. D. Ward in a patter song, "I always know my part," imitating the style of Mr. George Grossmith, whilst Mr. Shelton's burlesque of Mr. R. Barrington as "Sir" Gaspard Rougegorgue was admirable, and droll to a degree. The first scene was decidedly the best, but later on the interest waned somewhat, partly owing to the awe which apparently overcame the audience at the irreverence of representing Messrs. D'Oyley Carte, and Gilbert, and Sir Arthur as the portraits in the chamber of horrors, and which seemed somewhat to infect the portraits themselves, and partly owing to the actors' memories failing them as they progressed towards the end. Miss Emily Thorne and Miss Marie Linden were capital in the parts allotted to them, the former lady displaying unexpected talents in a hornpipe, which the audience insisted on her repeating.

As a matter of fact Mr. Taylor's book is extremely clever, but in his efforts to travesty Mr. Gilbert's general introspective method in

detail, he made too little of the many salient points in which his prototype's writings abound. It is difficult to say much of Mr. Reeve's share in the parody, owing to the fact that the orchestra, never a powerful one at Toole's theatre, was further handicapped by being placed beneath the stage where the performers could see nothing and hear very little. The same drawback affected the singers on the stage, and it was therefore no light task at times for the conductor, with the same *bâton* to hold in check an eager chorus and urge on his lagging violins, or *vice versa*. The song mentioned above, "I always know my part," was a very clever imitation of the three-note tunes specially composed for Mr. Grossmith, and in the final chorus some exaggerated contrapuntal writing and a sudden change of key amusingly hit off Sir Arthur's favourite method. "Ruddy George" is announced for the evening bill on Saturday, the 26th inst., by which time no doubt the performers will be word perfect, and the piece go with more closeness and precision.

On Monday night the English Comedy Company, under the management of Mr. William Farren and Mr. H. B. Conway, began a short season at the Grand Theatre, "The Rivals" being the work selected. It would probably be impossible to find on the contemporary stage a better Sir Anthony than Mr. Farren, or a better Captain Absolute than Mr. Conway. The rich humour of the one, and the ease and gaiety of the other ensure the thoroughly successful representation of the two chief personages of the play. Miss Maud Studwick makes an acceptable Lydia Languish, and Miss Fanny Coleman as Mrs. Malaprop gives due point to the evergreen blunders of speech identified with the part. This class of theatrical fare is probably new to the Grand Theatre and the bulk of its patrons; it is satisfactory, therefore, for the sake of the reputation of the old comedies, that when they are introduced to strange audiences it should be by such competent hands as are here employed. On May 9 the same company will commence operations at the Strand Theatre with "The Clandestine Marriage."

Mr. R. Sumner entertained a large audience at St. James's Hall on the 16th inst. with a series of dramatic recitations. The programme included selections from Shakespeare, from the comedies of Sheridan, and such favourite pieces as "The Charge of the Light Brigade," and several others, pathetic and comic. Mr. Sumner thoroughly succeeded in gaining the sympathy and goodwill of his audience.

The postponed performance of "The Glass of Fashion" by the Strolling Players took place on Tuesday evening, at St. George's Hall. The principal parts were filled by Captain Fitzgeorge, R.N., Mr. Charles Lamb, and Mr. O'Hagan. The performance went smoothly, and it is almost needless to say that Captain Fitzgeorge made the utmost of the part of the parvenu proprietor of the Society paper, which gives its title to the play.

The programme at the Olympic was entirely changed on Monday last. "In Chancery" and a new one-act comedieta, "My Cousin," being substituted for "Home Rule" and "The Churchwarden." In his old part of Montague Jolliffe, Mr. Edward Terry is as clever and pleasing as ever, and was fairly well supported by his company, the Captain M'Cafferty of Mr. Valentine being undoubtedly the best. In "My Cousin," Mr. Terry scored heavily, his representation of the retired soap-boiler causing great amusement.

Mr. Fred Leslie will appear on Thursday, the 31st inst., at a *matinée* at the Gaiety Theatre, on which occasion a new and original comedy-drama, entitled "Twice Married," will be produced under direction of Mr. Charles Harris.

"Held by the Enemy" is, we believe, to succeed "The Noble Vagabond" at the Princess's, but will be tried first at a *matinée* at the end of the month.

The Carl Rosa opera season opens at Drury Lane on May 2. The theatre will be closed from the 30th inst. to April 9th, when "The Forty Thieves" will be again performed.

The rooth performance of "Robinson Crusoe" took place to-day (Thursday) at the Avenue. The next production is to be "Madame Favart."

"Mynheer Jan" is shortly to be withdrawn from the Comedy Theatre. Mr. H. Beerbohm Tree will take on the directorship at Easter, and open with a new modern drama called "The Red Lamp," in which he has a strong part.

Mr. Redfern Hollins has scored a success in the provinces with "Dorothy."

AN APPEAL.

An appeal is made for kindly aid on behalf of Mr. H. V. Lewis, a pianist and organist well known in Liverpool and London. Owing to long-continued illness, he has not only lost all his professional engagements, but has also exhausted all his slender means. The case is urgent. Reference is permitted to Mr. W. H. Cummings. Donations may be sent to Mr. Mallett, at the office of this paper, 68-70, Wardour Street.

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Next Week's Music.

TO-DAY (SATURDAY).

P.M.

Saturday Popular Concert.....	St. James's Hall	3
Saturday Concert	Crystal Palace	3
"Faust"	Covent Garden Theatre	8
Herr Hausmann's Violoncello Recital.....	Princes' Hall	8

MONDAY, 28.

Monday Popular Concert	St. James's Hall	8
Italian Opera	Covent Garden Theatre	8.30

TUESDAY, 29.

Mr. F. H. Cowen's Song Recital.....	Steinway Hall	3
London Academy of Music Concert	St. James's Hall	3
Victoria Hospital Concert	Chelsea Town Hall	3
"The Revenge," "The Bridal of Trierman," &c.	Bow and Bromley Institute	7.30
London Musical Society's Concert	St. James's Hall	8
Italian Opera	Covent Garden Theatre	8.30

WEDNESDAY, 30.

Mr. Henry Leslie's Choir Concert	St. James's Hall	3
Mr. Max Pauer's Pianoforte Recital.....	Princes' Hall	3
"Mors et Vita"	St. James's Hall	7.45

THURSDAY, 31.

Hyde Park Academy of Music Concert.....	Steinway Hall	3
Miss Agnes Zimmerman's Pianoforte Recital	Princes' Hall	3.30
Police Orphanage Concert.....	St. James's Hall	8
Italian Opera	Covent Garden Theatre	8.30

FRIDAY, APRIL 1.

Extra Popular Concert	St. James's Hall	3
Royal Academy of Music Orchestral Concert	St. James's Hall	8

Music Publishers' Weekly List.

SONGS.

Propriety	...	F. C. Hayward	...	Cocks
Roundels, Three	...	Thomas B. Knott	...	Ashdown
Soft, soft Wind	...	Elizabeth Philp	...	"
Songs, Twelve	...	F. H. Cowen	...	J. Williams
Stars of the Summer Night	...	Mary Travers	...	Ashdown
Summer Voices	...	C. Windeatt	...	Cocks
Sweetest Eyes	...	Elizabeth Philp	...	Ashdown
Until the day breaks	...	G. Gounod	...	Cocks

PIANOFORTE PIECES.

Alaska	...	L. B. Mallett	...	Ashdown
Album-leaf	...	Stephen Kemp	...	"
Bonrrée, Second	...	L. B. Mallett	...	"
Lullaby	...	W. O. Forsyth	...	"
Old London Gavotte	...	M. La Thanque	...	Cocks
Saltarello	...	E. M. Lott	...	Ashdown
Studies for the attainment of mechanical facility	...	A. Whittingham	...	Cocks
Suite de Valses	...	C. S. Macpherson	...	Ashdown
Tarantella, Second	...	E. Claudet	...	Cocks
Victoria	...	Silvio Bruno	...	"
Vignettes	...	Horton Corbett	...	Ashdown

SACRED.

Gospel Male Chorus Book (additional pieces)	...	McGranahan	...	Morgan & Scott
Prayer Book Psalter	...	Oakeley	...	Nisbet
Responses and Litany	...	Crawley	...	Ramsden

DANCE MUSIC.

Halcyon Waltz	...	Charles Deacon	...	Cocks
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VIOLIN AND PIANOFORTE.

Novelette	...	E. Aguilar	...	Ashdown
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PART SONGS.

Victoria's Year of Jubilee	...	Walter Macfarren	...	Ashdown
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Notes and News.

LONDON.

A fourth Italian Opera season, with Mr. Abbey as the manager, Madame Patti as the star, and Her Majesty's Theatre as the happy hunting ground, is spoken of as not altogether beyond the range of possibility. Let us hope that the year of Her Majesty's Jubilee will not be remembered as the year of the fourfold operatic crash.

An esteemed correspondent writes to us as follows: I had the pleasure on Wednesday last (March 23) of attending a very interesting performance at the Guildhall School of Music, so ably directed by Mr. Weist Hill—"rehearsal," I should perhaps call it. The Andante of an unpublished symphony in F sharp minor, by Mr. Charles Thane, was in any case tried over for the first time; and it was gratifying to observe how well Mr. Weist Hill's orchestra acquitted itself of the work—especially when, at the conductor's suggestion, it was played a second time. Some other pieces were given, among which the prelude to *Lohengrin* and Weber's Concertstück may in particular be mentioned. In the Concertstück the solo part was played by Miss Esther Barnett, a very promising young artist, who in time will, it may be hoped, take a leading place among the pianists of the day.

Mr. Cusins's pianoforte trio was recently played at the large concert hall recently erected at Dublin. Signor Esposito, a Neapolitan pianist residing in Dublin, Mr. Buziau and Mr. Rudersdorff, were the exponents, and, according to a letter we have received, the performance was most successful, each successive movement being more and more warmly applauded.

We are informed that the editorship of the Appendix to Grove's Dictionary has been entrusted to Mr. J. A. Fuller Maitland.

Dr. Villiers Stanford has been commissioned to write the opening piece for the Manchester Jubilee Exhibition. It will be published by Messrs. Forsyth Bros. Mr. Edward Lloyd is engaged as vocalist.

The Queen has been pleased to accept a Jubilee Chorus, written by Dr. Joseph Parker, of the City Temple, and set to music by Signor Randegger.

St. Patrick's Day was worthily celebrated at our two great concert halls, and large audiences attended the performances of Irish ballads and harp music at each. Some of our most popular singers converted themselves into Irish minstrels on this occasion, but we are glad to say that, though crowned with glory, no "sprig of shillelagh flourished rapidly over their brows."

We welcome a new and perfectly legitimate phase of musical development in a quartet of strings, composed of professional lady violinists. Miss Emily Shinner is at the head; second violin, Miss Lucy Stone; viola, Miss Cecilia Gates, and violoncello, Miss Florence Hemmings. They give their first concert at King's College (Ladies' department), 13, Kensington Square, on Saturday next, at eight o'clock.

The concert given under the direction of Herr Kornfeld on Tuesday afternoon at Burlington Hall was arranged for the benefit of the Young Men's Christian Association. The pupils of the Burlington Academy contributed several orchestral pieces, which were supplemented by instrumental solos and vocal selections, in which Miss Lucille Saunders, Messrs. J. Tapley, Fachse, and John M. Barnett were heard to advantage, and as a consequence received due recognition.

Mr. Lamond has given a pianoforte recital at St. Petersburg, and has reason to be pleased with the favourable reception he met with.

We are informed that the statements which have appeared as to the forthcoming State Concerts in connection with the Jubilee celebration are altogether premature, no dates for these performances being as yet fixed.

At Mr. Cowen's recital, on Tuesday, several of his new songs of the better class, as distinguished from drawing-room ballads, will be heard.

PROVINCIAL.

BRADFORD, March 23.—Herr Joachim's visit to Yorkshire has been a brilliant one. The professor was in rare form, and a number of enthusiasts followed him from town to town, sitting under him at each concert like the pupils at Joachim's Conservatoire, and greedily drinking in the finest and cheapest lessons they have ever received. At Bradford, on last Friday week, he had an audience of 4000, and at the Coliseum, Leeds, on the following Wednesday he took part in singularly fine performances with Miss Fanny Davies and Signor Piatti, local men filling the inner parts, of Schumann's D minor String Quartet, the programme including the Beethoven Trio in B flat, Op. 97, Schumann's Piano Sonata in G minor, and Rubinstein's Sonata in D, for piano and violoncello. Miss Bertha Moore made a very promising appearance as a vocalist. All these principal artists had a hearty welcome at Halifax on the following (Thursday) evening, Herr Joachim playing for the first time at Mr. Sykes's concert, and here as on the preceding nights the Yorkshiresmen were uncommonly demonstrative.—On Wednesday last, Mr. Algernon Ashton, an English composer who has produced a number of chamber pieces, played in a quartet of his own at Mr. Midgley's concert. The writing is diffuse almost to incoherency, and the Messrs. Dunn (violin), Sewell (viola), and Ould (violoncello), were kept at "high pressure" from beginning to end of this quartet in C minor, by the intensity with which Mr. Ashton played the pianoforte part on a powerful instrument. There is some exceedingly clever work in the quartet. Mr. Ould and Mr. Midgley gave Mendelssohn's B flat violoncello sonata splendidly, and Mr. John Dunn in solos showed extraordinary execution and tone, but his "reading" was faulty from memory. The violoncello and violin artists had an ovation from a very small but very enthusiastic audience. There were several other interesting items in the programme.

GLASGOW, March 22.—The pianist, Miss Fanny Davies, gave a recital in the Queen's Rooms, on Monday evening, March 21, at which there was a large and fashionable audience present. The first part of the programme included J. S. Bach's Fugue in A minor, two harpsichord pieces in C and G (Scarlatti), Gigue in B flat minor (Graun), and Beethoven's Grand Sonata in E major, Op. 109, for which she received an ovation. The second part consisted of Mendelssohn's Capriccio in F sharp minor, Op. 5, and Schumann's Carneval. The third part comprised Chopin's Prelude in D flat, Liszt's Gnomesreigen, and a Valse by Rubinstein; and, in response to a hearty encore, she consented to play Mendelssohn's Characteristic Piece, Op. 7, No. 7, in E.

MANCHESTER.—On Friday evening, March 18, Mr. Hallé crowned his 29th season here by a Benefit Concert, at which Berlioz's *Faust* was performed. There are few music lovers in Manchester who fail to appreciate the debt of gratitude under which Mr. Hallé has placed them by enabling them to hear, winter after winter, worthy music worthily rendered. So that when, for almost the first time, he gave them an opportunity of publicly indicating their estimate of him, it was not to be expected that they would shew any tardiness in availing themselves of it. No better choice could have been made than *Faust*. The wondering admiration with which its first performance here was received, has by degrees given way to a solid appreciation of its merits—and it is now one of the most popular of Mr. Hallé's choral repertoire. The performance was magnificent—quite sufficient, apart from the occasion, to justify the enthusiasm manifest throughout the hall. The serenade, the "Ballet des Sylphes," and of course the March, were encored. The principal parts were taken by Miss Mary Davies, Mr. Lloyd, Mr. Santley, and Mr. Hilton. On Monday evening, March 21, Herr Fuchs, a cello virtuoso, made his first appearance before a Manchester audience, at the Gentlemen's Concert.

Though young, he has already obtained an almost complete mastery over his instrument. His principal selections (concerto in B minor and "Am Springbrunnen," both by Davidoff) derived their interest more from the brilliant execution brought to bear on them than from any intrinsic value. The orchestral numbers included Beethoven's Second Symphony and Three Legends (from Op. 59) by Dvorak. The Carl Rosa Opera Company is at present fulfilling a month's engagement at the Theatre Royal. It is pleasant to find that the appreciation of the Manchester public is steadily increasing—for this, it may be presumed, is the inference to be drawn from the fact that the visits of the Company are being gradually lengthened. So far, the main feature of interest has been the production, for the first time in Manchester, of a new opera, *Nordisa*, by Mr. Corder. The total effect of the opera is pleasing; indeed Mr. Corder frankly states that his object in writing it was to please. The scene is laid in Norway, and though much of the thought is English in character, yet the nature of the plot and the scenery are sufficient to transplant us into regions unfamiliar and romantic. The opportunities for scenic display are very considerable, and have been used to the uttermost; indeed, the astonishing novelty of the scene which culminates in the avalanche is such as almost to raise the question whether the popularity of the opera—for it has proved remarkably popular here—is not due more to the wonderful *mise en scène* than to its merits musically considered. But close attention does not justify this suspicion; for, though not constructed on the lines of the latest opera theories, the music is, throughout, both well written and melodious, and in many places the orchestration is very original and effective. Mr. Corder has introduced with very great success several Norwegian melodies, which do much towards bringing us into closer sympathy with the action of the opera.

NOTTINGHAM, March 23.—The magnificent audience which assembled in the Albert Hall last evening was conclusive proof that the Sacred Harmonic Society acted wisely and in accordance with the wishes of the public in selecting for their final concert of this season Berlioz's marvellous setting of the "Faust" legend. The work, which has now become a classic, was heard for the first time in Nottingham on October 29, 1884. Though on that occasion it was greatly appreciated, it was felt that a single performance was by no means sufficient to enable the public to thoroughly appreciate the manifold beauties of one of the most remarkable musical productions of this or any age. The revival of Berlioz's work is due in a great measure to the efforts of Mr. Hallé, who a few years ago produced it, having faith in its power. His band have performed *Faust* so frequently in all parts of the country that we had last evening an almost perfect performance. It is gratifying to state that our fullest expectations were realised. New effects and new beauties revealed themselves, and the audience were at times held simply spell-bound. Nothing could have been finer than the beautiful opening theme which runs through the composition like a fine thread, and serves the purpose of a motive, and seems to act as a guide through the intricate mazes of the harmonies. The "Rakosky" or Hungarian march was enthusiastically encored, as it deserved to be, for though semi-barbaric in scope, it possesses a strange fascinating power. The strange "Dance of Peasants," too, met with hearty appreciation, as also did the "Dance of Sylphs," whilst the "Ride to the Abyss," with its weird alternating harmonies and dissonances, completely astonished the listeners. The vocal part of the performance left nothing to be desired. The part of Marguerite was again taken by Miss Mary Davies, who may be said to have thoroughly identified herself with the character, so often has she appeared in it. Of the Faust, too, of Mr. Edward Lloyd, the same may be said. They both sang delightfully their numerous, difficult, but striking solos. As Brander, Mr. Tufnail had little to do, but he did that little well. The Mephistopheles of Mr. Barrington Foote was bold, vigorous, and forcible, and he was very heartily applauded after most of his efforts. The chorus, being familiar with the work from a former rendering of it, gave a capital account of themselves, and reflected the utmost credit upon Mr. John Adcock, upon whom had rested the responsibility of their training. Amongst their most noticeable items was the "Easter Hymn," with its wonderful harmonies; also the "Chorus of Sylphs," the "Chorus of Peasants," and the "Ascent on High." They sang well together, tastefully, with precision, and with a strict attention to the lights and shades, without which much of the distinctive character of the work would have been lost. The highest praise we can give to the orchestra is to say that they fully maintained their own and Mr. Hallé's reputation. The performance was a musical treat of the highest order, and one that will long be remembered by all who had the good fortune to be present. It formed a fitting termination to an unusually successful season.—*Nottingham Daily Guardian*.

FOREIGN.

BRUSSELS.—The production of Wagner's *Die Walküre* in a French version by M. Wilder, attracted a number of musicians and men of letters from Paris on the 9th of this month. The brilliant success of the performance justified the anticipations that had been aroused at home and abroad. The translator has executed his work in evident sympathy with

the poetry of the original, and M. M. Dupont and Lapissida have spared no pains in mounting the work appropriately and in casting the parts. Mdlle. Litvinne as Brünnhilde gives admirable expression to the tender portion of her scenes, and does wonders in the very trying moments of passionate intensity, which make too severe demands on her limited physical powers. The Fricka of Mdlle. Balensi is a charming creation, and the Siegelinde of Mdlle. Martini leaves nothing to be desired. M. Séguin's Wotan is a powerful and grand figure, and M. Engel's Siegmund reminds the musician of Herr Niemann's celebrated impersonation. M. Bourgeois is not well suited for Hunding, but does his best, and the eight Valkyries are satisfactory. Extraordinary enthusiasm rewarded the efforts of the performers, and M. Dupont received a hearty share of applause on mounting his desk at the beginning of the second act. The second representation has been no less successful than the first.

VIENNA.—The eminent violoncello virtuoso, David Popper, produced his new Violoncello Concerto with sensational success at Budapest, and performed a new Violoncello Sonata by Saint-Saëns.—Brahms's new MS. Pianoforte Trio, which had met with great success at Pesth, was announced at the Heckmann Concert, with the composer at the piano.—The young violinist, Gabriele Neusser, has gained public favour, likewise the brothers Thern, whose speciality consists in a most finished performance of pianoforte duets, on one and two pianos.—A new pianist, Marie Pohl, gained distinction by a performance of Beethoven's Concerto in C minor.—The new operetta, *Bellman*, by Suppé, was very favourably received, and promises to become popular.—A concert on a grand scale, assisted by Madame Papier, M.M. Reichmann and Winklemann, and the chorus of the Wagner Verein, was announced in aid of the erection of a monument to the famous "Minnesinger" Walter von der Vogelweide, at his birth-place, Bozen in the Tyrol.—Verdi's *Otello* has been secured for the Imperial Opera by Director Jahn, who has gained a very favourable impression of the work. The performance will, however, not take place before next season.—The celebrated soprano, Mdlle. Bianchi, will take leave of the Vienna stage in *La Sonnambula* prior to her departure for America, where she will be accompanied by the excellent Hamburg tenor, Herr Bötel.—Franz Schubert's 90th birthday has recently been commemorated by a high mass in the parish church of the Viennese suburb, Lichtenthal, where he was born. The mass was read by Father Hermann Schubert, the great composer's youngest brother, and the "deutsche Messe" was performed by the "Schubert Bund" in the presence of Franz Schubert's second still living brother Andreas, employed in the Imperial Civil Service, as well as of his nephew Heinrich, painter in water-colours.—Österlein's Wagner Museum will be opened on April 3. The favourably known Russian Winkler Quartet announced performances with the co-operation of the Leschelyzky.—The highly successful operetta, *Bellman*, by Suppé, has been acquired by Director Conried for New York and England.—Madame Lembride and Herr Bötel (tenor) are performing at the Imperial Opera, where Madame Materna takes her leave for her *congé*.—Heinrich Adolphi gave a second interesting Liederabend.—Concerts have been announced by the vocalists Meline-Weiss and Schuch-Proska and by the contrabasso Blasius Fischer. One virtuoso in a generation on that instrument would appear sufficient for most musical tastes.—The new Mozart Orchestral Society has given a performance on behalf of the erection of a Mozart monument at Vienna.—In Haydn's *Seasons*, Herr Staudigl worthily followed up the success of his father, the great oratorio singer.—Schumann's *Faust* was given with Frau Papier and Herren Bulss, Winklemann and Reichenberg as soloists.—Frau Bertha Ehn, whose retirement from the stage had caused general regret, re-appeared at a concert with great effect.—The three-part songs, for female voices, by Robt. Schumann, Op. 114, sung by the female choir of the Singakademie, pleased greatly, and might be recommended to the attention of English conductors; also Brahms's six-part "Tafellied," for mixed voices.—The Heckmann Quartet introduced Brahms's new Pianoforte Trio in C minor (MS.) for the first time, forming, with the Violin Sonata in A and the Violoncello Sonata in F, the third important addition by that master to chamber music during this winter. The scherzo and andante of the new trio belong to Brahms's best and simplest compositions.—The 7th Philharmonic Concert consisted, with the exception of Mozart's early Symphony in D, composed in 1778, exclusively of Liszt's works, viz., the two songs, "Die drei Zigeuner" and "Mignon," splendidly sung by Frau Papier, and the Music to *Faust*, conducted by Hans Richter, who had made his *début* in Vienna as conductor of this work in 1875, and who showed, if possible, even increased mastership on the present occasion.

The opera *Salambô* composed by M. Reyer to an adaption of Flaubert's novel (by M. Camille du Locle), will consist of four acts, of which two are completed. The first performance is likely to be held at the Théâtre de la Monnaie, Brussels, although the directors of the Paris Opéra may possibly secure it.

An unpublished opera by the late Louis Lacombe, a promising young French composer, has been brought under the notice of M. Dupont by M. Wouters.

PARIS.—A rehearsal of Saint-Saëns's *Proserpine*, for which the press were invited to the Opéra Comique, passed off very satisfactorily. *Aida* has been revived at the Opéra.—The Organ Concerts at the Trocadéro, (established by M. Alexandre Guilmant ten years ago, the success of which has increased every season), will be held this year as follows: Sacred Concert on Wednesday, April 6; and three other concerts on Thursdays, April 14, 21, and 28, at half-past two. The orchestra will be conducted by M. Colonne, and several eminent artists are engaged to take part in the programme.—The first performance of *Lohengrin* at the Eden Theatre will probably be held about the 18th or 20th of April.

BERLIN.—Herr Niemann was received with loud and warm acclamations on his resumption of the part of Siegmund, in *Die Walküre*, at the Opera.—*Die Götterdämmerung* will be the first work undertaken by Herr Seidl.—Herr von Bülow has concluded his course of Beethoven recitals, and received as hearty demonstrations of approval at the end as he had at the beginning of the series. He was recalled to the platform eight times.—Herr Klindworth, after conducting his last Philharmonic Concert, was presented with a laurel wreath.

NEW YORK, March 9.—The New York public bade good-bye to the great conductor Seidl, after the last performance of *Die Meistersinger*. He was presented with a loving cup by "his New York admirers" (made by the Gorham Company), a fine specimen of American workmanship in silver.—The National Opera Company opened their season at the Metropolitan Opera House, on Feb. 31, before a poorly filled house, with a performance of *The Flying Dutchman*. Mr. Ludwig did very well in the title rôle, and Miss Juch made a good impression as Senta. A good performance of *The Huguenots* followed two days after.—Berlioz's *Troycens à Carthage* was performed for the first time in America, under the direction of Mr. Van der Stucken, at the Chickering Hall, on Feb. 29, and will be repeated next week, owing to its success. Dellinger's new opera *Lorraine* has been given at the Star Theatre by Col. McCaull's company, with fair success.

DEATHS.—At Rome Alessandro de Marinis, director of the Conservatoire. At Naples, Michael Cerimele, composer of pianoforte and other instrumental pieces, aged 71. At Bologna, Alfonso Zardi, violinist, aged 59. At Trieste, Achille Lazzarini, professor of the bassoon. At Genoa, Guiseppe Bardo, professor of the trombone and member of the theatre Carlo Felice.

The number of Liszt's published works has been found to be 1122, according to a Viennese authority. Of these, 385 are said to be original works; the rest are transcriptions and arrangements of his own or other music. Among his original pieces, 37 are for orchestra, 56 for voices and orchestra, 23 for voice and organ, 87 for voice and piano. The words which Liszt has used for his melodies are taken from Goethe (18 poems), Lamartine (11), Victor Hugo and Herder (10), Schiller (9), Heine (8), Fallersleben (7), Byron (5), Lenau, Uhland and Herwegh, (4). This Austrian commentator has not included the names of Dante, Petrarch and other Italian poets in his list.

Madame Minnie Hank has recently been accorded the title of "Officier de l'Académie" by the French Government, an honour which has never before been paid to an American artist, and which may be understood to be a recognition of Madame Hank's predilection for French opera.

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